

rier to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

A.

One of the criticisms of the Treasury Art Programs of the 30's was that, although it employed only outstanding artists, it too rigidly defined the work they were to do. In contrast, Stuart Davis said of the WPA, "I was able to do what I damn pleased and nobody told me how to do it." *

Since many records are missing many of the art works created under the WPA are lost. Some were undoubtedly destroyed by those who did not know their value. Many others were assigned to public buildings, including schools, post offices, hospitals, etc. Many of them today have increased greatly in value, and in some areas they constituted and still constitute the only good art in the region.

* quoted in Newsweek - 8-14-61

-3-

Many of the publications of this project were distributed free, but the guide series was of a type which would sell for at least \$2.50 today. Therefore, at an average price of \$1.00 per copy, the publications could have brought in a total revenue of \$3,500,000. The total cost of the project was \$27,050,913.

THEATRE PROJECT

This project ran only until September, 1939, when the Dies Committee charged that it was infiltrated by Communists, which caused Congress to withhold appropriations. It did some very fine work, but is difficult to justify financially.

It gave over 12,000 performances (78% free) to almost a million people, many of whom had never seen any kind of live theatre before. Today at an average ticket cost of \$5.00 this would gross about \$5 million.

However, in four years the labor costs alone probably totalled more than \$41 million, making it an extremely expensive project even at today's ticket prices. The total cost of the Theatre Project was in the neighborhood of \$46 million.

SUMMARY

The aim of a National Arts Foundation would not, as the WPA was, be to provide across the board employment or relief for artists in all fields. Its aim, instead, would be more similar to that of the National Science Foundation, which seeks to stimulate and encourage through grants to those who have already demonstrated proficiency in their fields.

Through the encouragement and support of promising or outstanding projects, the level of achievements in any field can be raised and the results of those achievements can be more widely enjoyed.

The WPA art projects did not primarily seek to encourage excellence and, therefore, any program similar in setup would be a mistake. However, simply according to the law of averages, excellence frequently was supported and encouraged. The results are most evident in the work of painters, such as Stuart Davis, who received as little as \$1500 a year from the WPA and whose works today sell for ten times that amount.

There are other lessons which can be learned from the WPA which would be useful to an Arts Foundation.

When, in 1939, Federal funds were prohibited for projects which did not have funds from local sponsors as well, these funds were forthcoming and in many cases continued after the WPA was abandoned. For example, the Buffalo, New York, Oklahoma and Utah State orchestras were originally established by the WPA.* Therefore, to at least some extent the theory of "seed money" is proved by the experiences of the WPA. Had it not been for the shortages in many professions created by W.W.II, which caused the abandonment of the WPA itself, more projects would probably have continued.

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January 7, 1965

Mr. Stephen Stone
180 Elgin Street
Newton Centre, Mass.

Dear Steve:

If I sound very formal in the attached letter - as I do -
you will understand that it has to be.

As you know, we have not handled Duca's work since 1961
and I have no idea what the current valuations are. Per-
haps Boris can predate a letter - before he got mad at
Duca (and rightly so) to give you a 1964 price.

I hope that Sybil and you enjoyed your holidays and will
come to New York soon.

Affectionately,

EGH/tm

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January 4, 1965

Miss Carla Beynick
833 Richardson Court
Palo Alto, California 94303

Dear Miss Beynick:

Thank you for your letter.

Much as we would like to be of assistance to you, I am
sorry to say that no reproductions have been made of
Stuart Davis' painting COLONIAL CUBISM.

Sincerely yours,

Tracy Miller

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POL
7
January 6, 1965

Mr. Charles D. Clark, President
Charles Clark Chevrolet Company
900-915 Highway Avenue
P. O. Box 938
McAllen, Texas

Dear Mr. Clark:

The Kuniyoshi exhibition opened to the public yesterday
and I am now enclosing a list of the lithographs which
are available. As indicated in the catalog, which you
have no doubt received, the prints were made in the
20's and 30's and in most instances the editions were
sold out. However, Mrs. Kuniyoshi has been very gene-
rous in letting us have her own collection, which makes
about ten of the subjects in the show available, together
with some others for which we did not have corresponding
drawings. All the prints are priced at \$150. - in most
instances the only copy available today. Unfortunately,
we have no photographs of these, but if you will indicate
the subject which interests you - based on the titles -
I will see whether I can send you one or two for consid-
eration. This will be, of course, in instances where we
have more than the only print on view.

Perhaps Mr. Killin can drop in and make a selection for
you. Won't you please let me know.

7
Sincerely yours,

POL
HOM/tm

To Edith Seeger Halpert
32 East 51st Street
New York, New York 10022

FROM

305

1-8-65 answer to letter
SUBJECT OF 1-6-65

MESSAGE Dear Miss Halpert - To say that I am disappointed would be a gross understatement. It was my hope, any drawing, no matter how small, would have been a great delight. However, I also realize that I had been a burdensome account to you, and it would be difficult to choose anything else, sight unseen. However, would another (\$300⁰⁰) three hundred dollars mean anything in the way of a purchase? Please advise, and if your answer is adverse to my desire - the all I can do is to thank you for ~~any~~ all considerations shown me and to hope I had not been too great an inconvenience to you.

SIGNED

Sincerely A. E. G. at low.

DATE OF REPLY _____

be pleased
Mar 65

SIGNED _____

THIS COPY FOR PERSON ADDRESSED

E. S. McCANN AND SON, INC.

680 FIFTH AVENUE, NEW YORK 20

Sheet #4

DOWNTOWN GALLERY

Electric Work

Main Gallery

Remove 10 existing fixtures.

Extend 9 duplex receptacles where wall is to be furred out.

Furnish and install fluorescent strip lights hung from ceiling with stems to set at 9' above floor. Special sheet metal reflectors sprayed white to be applied to strips.

10 - 8' with
1 - 6' with

lamps

Install one outlet in ceiling in front of column and install fixture from 32 East 51st Street.

- Install outlets in cabinets and hook up strips furnished from 32 East 51 Street.
- Remove lighting behind glass wall.
- Extend exit light to new furred wall.

Foyer

Remove 3 existing fixtures.

Furnish and install fluorescent strips hung from ceiling with stems at 9' above floor.

Special sheet metal reflectors sprayed white to be applied to strips 6-8' strips with lamps.

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January 6, 1965

Dear Adele:

I'm back from one of the most delightful vacations I have had in years. You recall how often I talked about taking a trip on the Staten Island ferry, but the UNITED STATES steamer was really very much better and the rest plus fresh air did wonders for me. I also enjoyed the three stops in Curacao, Martinique and St. Thomas. Jack Lawrence and Walter Hyden were at the latter resort and we had a delightful day. In any event, I am almost human since my return, but it won't take long for me to become a hermit again now that I am back at the old grind and still have no assurance of a new location. However, I am still relaxed and am waiting for further word within the next few days. If this does not come through, I will shift to an apartment arrangement and continue along those lines as I am thoroughly bored with this crazy uncertainty.

I'm so happy that you are and have been enjoying the new experience and happier still that you are coming home in February as I miss you very much. What plans have you for the future?

I was most grateful for the Zorach clipping. This adds to my sense of relief about cutting down, if necessary, and working out of an apartment, as I see no reason to go on knocking myself out as I do for the stinkers like Bill and Ben. The dead artists I can handle very well in an apartment and can devote more time to outside activities. I did talk to Tessie Zorach about the situation and he is coming in to work out some payment arrangement in this connection, as he agrees that his father is a stinker and feels a sense of responsibility about the situation. A propos, when I returned from the cruise I had to dash off immediately to San Francisco for the unveiling of the Young Yu-Bo mural. There I was wined and dined and just before I left I was taken to dinner and later to a floor show. En route, my host took me to a nightclub called The Shalom to see a mural by Ben Shahn - a mosaic similar to the one he made for the Israeli government boat of the same name. While I was completely undisturbed - accustomed as I am to the crookedness of my friend B.S. - I felt a sense of relief about any future plans I make which will not involve these two dirty b----s. So that's that.

I certainly look forward to your return, when we will have to celebrate.

Things are going along very pleasantly at the Gallery, with three members of the staff most cooperative. And so, a happy New Year to you. Do let me know the exact date of your return trip.

Much love,

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January 4, 1965

Mr Robert O. Parks,
Curator
John and Mable Ringling Museum of Art
P. O. Box 1690
Sarasota, Florida

Dear Mr Parks,

We have no duplicate photographs nor any negative of the Ben Shahn, We Have Just Begun to Fight, so we will be unable to help you on that front. The painting dates from 1946, and was shown at The Museum of Modern Art in October, 1947, on the occasion of the Shahn exhibition, THE ART OF BEN SHAHN. The painting was reproduced in The Museum of Modern Art Bulletin, Summer, vol. XIV, Nos. 4-5, 1947.

The painting was also used as a voter registration poster published by the C. I. O. Political Action Committee as a lithograph, 29 x 38 1/8, 1946.

Sincerely,

Donelson F. Hoopes
Assistant Director

DFH:s

E. S. McCANN AND SON, INC.

630 FIFTH AVENUE, NEW YORK 20

Sheet #2A

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exhibit is living, it can be assumed that the information
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Cut and refit counter in Lavatory
Cut and rehang mirror in Lavatory } No

Install cabinet work in Main Gallery - Allow 500

part

Install cabinets etc. in Priv. Exhibit Room - Allow 250

No

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January 5, 1965

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Michigan

Dear Dr. Burton:

In yesterday's mail a check arrived from you, which promptly disappeared and was probably inadvertently thrown out with the waste paper.

I'm embarrassed and very sorry to trouble you, but could you put a stop payment on this check and send us a duplicate. Many thanks for your cooperation and, again, my apologies.

Sincerely yours,

Tracy Miller



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

January 6, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Our BIRD IN ART exhibition has now closed and the bulk of it
is on the way to Little Rock. I am enclosing the shipping notice
for your Peacock Tinsmith's Sign and the Schimmel Rooster
which we are returning to you.

I cannot begin to tell you how much we appreciate your very
great generosity in granting us so many loans for this exhibi-
tion. The show was received most enthusiastically in Tucson
and I am just sorry you couldn't get out to see it.

Thank you again and with warm regards as always,

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Bill".

William E. Steadman
Director

WES:mm

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January 6, 1965

Mr. Harris K. Prior, Director
The Memorial Art Gallery
University of Rochester
Rochester, New York 14607

Dear Harris:

Many thanks for sending me the catalog of your current exhibition. I have just returned from a vacation cruise and am so overwhelmed with the accumulated correspondence that I have not had an opportunity to read the text, but I'm sure I will find it very brilliant.

When I get myself straightened out with all the mail and other details, I will be in a better position to let you know whether I can make it on Monday evening, January 25th. I certainly would love to come and will do all I can to make this possible, as it will be wonderful not only to see the exhibition but also the unframed Priors. Meanwhile, my affectionate regards to Anne and you,

As ever,

SOH/tm

Ex. Art

January 7, 1965

Mrs. Nancy P. Kefauver
Advisor on Fine Arts
Department of State
Washington, D. C.

Dear Mrs. Kefauver:

Well, at last the consignment for the eight paintings you selected is now enclosed, together with biographical notes and what photographs we have available.

Just to prove that I am not as inefficient as the delay would indicate, I can report that I have been ill and attended to this matter just about as soon as I returned from the hospital.

The paintings are all on hand and may be picked up at your convenience. However, would you be good enough to give us a few days notice and also please make sure that the shippers will not call on a Monday as we are closed that day.

It was grand seeing you in Washington and I look forward to the pleasure of a visit in the near future. Please accept my belated holiday wishes.

Sincerely yours,

ECH/tm

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may be published 60 years after the date of sale.

Open *X 100 1944*

To EGH Date 2/4 Time

Mr. Miss Platoff
of Roy Neuberger's Office
Phone CO 7-2600

TELEPHONED	PLEASE CALL HIM
CALLED TO SEE YOU	WILL CALL AGAIN
WANTS TO SEE YOU	IMPORTANT

Message Needs current ins. val for Shah
INDIA, tempera, 20x36, 1943. Going
out on loan.

X 100 - T

Operator

Form W.O. No. 3 GOLDSMITH BROS. Stationers, 77 Nassau St., N.Y. 6, N.Y.

WESTCHESTER
ART SOCIETY



January 5, 1965

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ALTON S. TOBEY

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The Invited Artists' Show is scheduled for January 24th and will be open through February 7th. The opening will be on Sunday, January 24th, between 2:00 and 6:00 P.M.

The participating artists are:

Hans Hofmann	Abraham Rattner
John Hultberg	George Rickey
Bruno Lucchesi	Hugo Robus
Fairfield Porter	Zao Wou-Ki

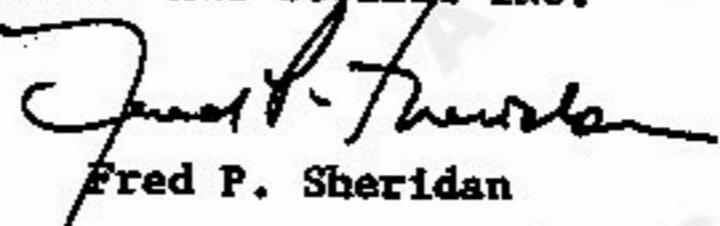
A mailing of invitations is now being prepared as well as a catalogue. Copies of both will be sent to you.

As soon as arrangements are made, the paintings will be picked up. We will notify you of the exact date, but estimate that it will be sometime between the 20th and 22nd of January. We would greatly appreciate your sending us a list of the paintings you are making available to us, as well as the prices, so that we may arrange for proper insurance coverage and catalogue listing.

We would like to take this opportunity to thank you for your kind cooperation.

Very truly yours,

WESTCHESTER ART SOCIETY INC.


Fred P. Sheridan

FPS:CS

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January 5, 1965

Mrs. Adele Rosenstein
Parkleigh House, Apt. 110
530 Biscayne Boulevard
Miami, Florida 33131

Dear Adele:

Both separately and jointly Mrs. Halpert and I have been telling ourselves and each other that we must sit down and get a letter off to you.

To get both the bad and good news out of the way at once, Mrs. H. went into New York Hospital on December 14 and the long-delayed head operation was performed successfully. She was in the hospital only ten days and came home Christmas Eve looking chipper and bright, hearing well again and in so much better a frame of mind that you wouldn't know her. Naturally, she is trying to do too much too soon, but once her strength returns I am sure she will be her old self again. You will probably have a letter from her before too long, but she is not doing much in the way of dictation yet, so I decided to let you know what's what.

Thank you for the Christmas card full of happy sounds from Florida. One of these years I'll get around to sending some again, but know anyway that I send you fond greetings and best wishes for the year.

The transit strike has things in pretty much of a mess in New York. I have personally been extremely lucky, but it has been very rough on a lot of people getting to work. So far I have managed to get rides to and from, but am now wondering once again how I will get home tonight. I walked all the way on blackout night and don't relish that thought again.

Keep us informed of your activities and please be patient when we are no bad about replying. Also, please know that Mrs. H. is really all right. I wouldn't write and say so if it were not the case.

Fondly,

Tracy Miller

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January 6, 1965

Mr. Gregory Stainow
53 Bis Rue de Docteur Blanche
Paris 16, France

Dear Mr. Stainow:

In making our annual report we find that we have had no word from you regarding the balance of \$1500. due on the purchase you made December 14, 1963. We have sent statements to your Paris address as well as to Boston and wonder whether one of these addresses is incorrect. In any event, we would greatly appreciate hearing from you by return mail.

Sincerely yours,

(Mrs.) Jean Schoen,
Bookkeeper

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

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January 7, 1965

Mr. Donelson F. Hoopes
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mr. Hoopes,

I am writing to confirm arrangements made during your telephone conversation yesterday with Mrs. Rose, and in response to your letter to her dated January 6, which arrived this morning.

Enclosed is the photo of Morris Broderson's NUN OF THE SKULL #1^E, which Mr. Williams wished to invite, in answer to your request. We understand that this work is in Mrs. Neipert's private collection. 300.-

Thank you for writing to the Carnegie Institute and authorizing them to ship Morris Broderson's NUN OF THE SKULL #2 directly to us at the conclusion of their show.

The other Broderson, THE RAPE #1, arrived here earlier this week with the Hahn shipment, as did the four Abraham Rattner works.

Our Mr. Stevenson will pick up three George L. K. Morris works when he is in New York next Monday, January 11. These will be LATE GOTHIC, ECHO, and PIETA #3 which Mr. Williams approves as a substitute for RECEDING SQUARES. Thank you for sending the photo of PIETA #3, and for all your help on the Biennial.

Sincerely,

Grace G. Garrett

Mrs. Grace Barrett
Biennial Secretary

enclosure

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January 6, 1965

Miss Helen Hesinger, Director
Gump's Gallery
250 Post Street
San Francisco, California

Dear Helen:

What with all the work that had accumulated during my vacation trip, followed immediately after by the San Francisco jaunt, I'm rather late in writing to you and expressing my gratitude for all your kindnesses. I so enjoyed seeing you and am crossing my fingers in the hope that you will be able to carry out your prospective plans. The space seemed so ideal and I trust that the Big Boy will come through.

Under separate cover I am sending you a check for the two Harveys which we sold and will return the others shortly after.

Again, many thanks for everything.

Affectionately,

The Owner shall be responsible for and at his option may insure against loss or use of his existing property, due to fire or otherwise, however caused.

If required in writing by any party in interest, the Owner as Trustee shall, upon the occurrence of loss, give bond for the proper performance of his duties. He shall deposit any money received from insurance in an account separate from all his other funds and he shall distribute it in accordance with such agreement as the parties in interest may reach or under an award of arbitrators appointed, one by the Owner, another by joint action of the other parties in interest, all other procedure being as provided elsewhere in the contract for arbitration. If after loss no special agreement is made, replacement of injured work shall be ordered and executed as provided for changes in the work.

The Trustee shall have power to adjust and settle any loss with the insurers unless one of the Contractors interested shall object in writing within three working days of the occurrence of loss, and thereupon arbitrators shall be chosen as above. The Trustee shall in that case make settlement with the insurers in accordance with the directions of such arbitrators, who shall also, if distribution by arbitration is required, direct such distribution.

ARTICLE 16

LIENS

The final payment shall not be due until the Contractor has delivered to the Owner a complete release of all liens arising out of this contract, or receipts in full covering all labor and materials for which a lien could be filed, or a bond satisfactory to the Owner indemnifying him against any lien.

ARTICLE 17

SEPARATE CONTRACTS

The Owner has the right to let other contracts in connection

with the work and the Contractor shall properly cooperate with any such other contractors.

ARTICLE 18

THE ARCHITECT'S STATUS

The Architect shall be the Owner's representative during the construction period. He has authority to stop the work if necessary to insure its proper execution. He shall certify to the Owner when payments under the contract are due and the amounts to be paid. He shall make decisions on all claims of the Owner or Contractor. All his decisions are subject to arbitration.

ARTICLE 19

ARBITRATION

Any disagreement arising out of this contract or from the breach thereof shall be submitted to arbitration, and judgment upon the award rendered may be entered in the court of the forum, state or federal, having jurisdiction. It is mutually agreed that the decision of the arbitrators shall be a condition precedent to any right of legal action that either party may have against the other. The arbitration shall be held under the Standard Form of Arbitration Procedure of The American Institute of Architects or under the Rules of the American Arbitration Association.

ARTICLE 20

CLEANING UP

The Contractor shall keep the premises free from accumulation of waste material and rubbish and at the completion of the work he shall remove from the premises all rubbish, implements and surplus materials and leave the building broom-clean.

IN WITNESS WHEREOF the parties hereto executed this Agreement, the day and year first above written.

Contractor

Owner

J.W. Smith P.S. Mr. James M. D.

R/S Baggs



State of New Jersey
DEPARTMENT OF EDUCATION

DIVISION OF THE STATE MUSEUM
WEST STATE STREET
TRENTON, NEW JERSEY

STATE OF NEW JERSEY
THE STATE MUSEUM
P.O. BOX 1868
TRENTON 25, N.J.

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JANUARY 8, 1965

Mrs. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

SINCE WRITING YOU REQUESTING LOAN OF A RECENT PAINTING BY BEN SHAHN FOR OUR EXHIBITION NEW JERSEY AND THE ARTIST, UNEXPECTED CONSTRUCTION DELAYS HAVE NECESSITATED RESCHEDULING UNTIL OCTOBER 17 - NOVEMBER 27.

SINCE THE GALLERY IS PROBABLY CLOSED FOR PART OF THE SUMMER AND SINCE WE WILL NEED CATALOGUE DATA BY SEPTEMBER 1, WE WOULD APPRECIATE KNOWING BY EARLY JULY 1 IF A PAINTING WILL BE AVAILABLE FOR THE EXHIBITION.

THANK YOU.

SINCERELY YOURS,

Leah P. Sloshberg

(Mrs.) LEAH P. SLOSHBERG
ASSISTANT CURATOR OF ART

LPS:co

C O P Y

TELEPHONE 566-7568 • AREA CODE 305



ALLIED PUBLICATIONS, Inc.

GILBERT HAROLD
President
MARGARET HAROLD
Vice-President

2485 EAST SUNRISE BOULEVARD
FORT LAUDERDALE, FLORIDA

January 4, 1965

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To Downtown Gallery

Still further about your prize-winning painting,

Ecole"

"Letter and His Mail" by Mr. Stuart Davis (Deceased)

The transparency you have loaned us is here and is very good. We plan to include it in Book V of "PRIZE-WINNING PAINTINGS".

Now we need three more things from you:

1. A statement by you as to your views on painting, with special reference to this particular painting ... how you approached it, or what problems you may have had with it, or whatever else you feel may be of interest to other artists. If applicable, what you had in mind, how you felt about the subject, and so on. We suggest that you limit your statement to no more than 300 words ... and that it be typewritten carefully, double-spaced, and signed.
2. A candid photo of yourself. Though a formal head-and-shoulders photo is acceptable, a candid photo is preferred. Not a Polaroid snapshot, but a good, sharp, clear picture. Size is not important ... but its sharpness definitely is.
3. The dimensions of your prize-winning painting. *date 1962*

X *h. 24 x w. 38*

All such materials, including the transparency and any others you may have loaned us, will be returned to you in good condition after publication of the forthcoming Book V.

Many thousands of people will study the full page we plan to devote to you and your painting ... so I urge you to follow through carefully and without delay. The recognition accorded you will remain with you all the rest of your life. It will be prized by your family and especially by your children ... and so, again, our heartiest congratulations to you. You are in now ... if you lend us your cooperation as set forth above.

Cordially yours,

Jane, ame

Vice-President

rier to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

[Signature]
January 7, 1965

Mrs. Rose Young
Secretary to Mrs. Albert A. List
1740 Broadway, 17th Floor
New York, New York 10019

Dear Mrs. Young:

I have just returned from a vacation trip and found your
letter requesting valuations on the four paintings.

As the purchase was made in April of 1964, the valuations
have not increased appreciably. I would suggest that you
add 10% to the regular price (from which we deducted 10%
as a Museum Discount) making three of the paintings \$1980.
and the DECALOGUE \$3900.

Sincerely yours,

BOM/tm

ref to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



January 7, 1965

Mr. Stephen Stone
180 Elgin Street
Newton Centre, Mass.

Dear Mr. Stone:

As you requested, I am listing below the current valuation on your painting by Max Weber.

AFTERNOON REPAST Gouache \$4000.

Sincerely yours,

ECH/tm

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 7, 1965

Dr. Ayen Horowitz
38 Birchwood Park Drive
Syosset, L.I., New York

Dear Dr. Horowitz:

In going through our consignment records, I find that
you still have Max Weber's watercolor DANCER, 1912.

As you have had this painting consigned to you since
September 18, 1964, may we ask what decision you have
reached? If you do not intend to retain the picture,
we would very much like to have it returned. Would
you be good enough to let me know?

It was a great pleasure to visit with you-all the other
day under the unusual circumstances of no interruptions
and with all the doors locked and barred! Hope to see
you soon - and do let me know about the above. Many
thanks.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 6, 1965

Gen Edison, Meter Operations
P. O. Box 138, Cooper Station
New York, New York 10003

Gentlemen:

On my return from a trip I found your "Reminder Notice" referring to payment charged to the 32 East 51st Street Corporation. The numbers are 46-0602-0020-000 and 46-0602-0045-005.

We were under the impression that you had been previously advised by the ~~John J. Reynolds Company~~ that this property has been sold by the 32 East 51st Street Corporation to the Archdiocese and that all the bills were to be directed to the former, to whom I am sending a copy of this letter together with the bills.

I trust that this will be taken care of in the future as the 32 East 51st Street Corporation has been dissolved.

Sincerely yours,

HOB/tm

P. S. Will you also be good enough to discontinue the service for Apartment 4R in the name of Edith Halpert. The final check for this is now enclosed

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after reasonable research whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 6, 1965

Mr. Norman A. Geske, Director
Sheldon Memorial Art Gallery
The University of Nebraska
Lincoln, Nebraska 68508

Dear Norman:

Thanks for sending me the monograph on the Sheldon
Gallery. It is very handsome indeed and reminds me
of my very pleasant visit to Lincoln last year.

I hope that you will be in New York soon and will
come in to say hello. My best regards and belated
wishes for a very happy New Year.

Sincerely yours,

BOB/tm



Society of Philatelic Americans

January 8, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

In the course of preparing a comprehensive article on the Fine Arts stamp I have run across a somewhat confusing situation which you should be able to clarify.

John Ross based his work on the stamp design on a lithograph "printed at the Pratt Contemporaries Workshop about seven or eight years ago".

The Springfield Republican has reported the source of the design as a painting in gouache titled "Detail Study or Cliche" owned by Mr. and Mrs. Leonard M. Brown of Crescent Hills, Mass. The paper says they bought it at the Downtown Gallery in 1955 for about \$750.

There is no question that the lithograph is the design source. But did Davis make an identical painting, and if so was it a study for the print (as the dates, if given accurately, suggest) or a copy of the print?

I will be glad to see that you receive a copy of the S.P.A. Journal when the article is published.

With best wishes

Belmont Faries

Belmont Faries, Editor
S.P.A. Journal, Rt. 1
Clifton, Va. 22024

C O P Y

TELEPHONE 366-7566 • AREA CODE 305



GILBERT HAROLD
President
MARGARET HAROLD
Vice-President

ALLIED PUBLICATIONS, Inc.

2485 EAST SUNRISE BOULEVARD
FORT LAUDERDALE, FLORIDA

January 4, 1965

To Downtown Gallery

Again regarding your painting, "LITTER AND HIS ECONOL" by ...
Mr. Stuart Davis (Deceased)

Everything we need is here now but one thing. We need a small amount of biographical information about you. Here is what would do nicely.

1. Where you obtained most of your art education. No. great details. Just briefly. List degrees if you have any, and the exact names of the colleges or art schools that conferred them. Be very precise.
2. Your present position or occupation. Again, please be specific. For example, Assistant Professor of Painting, Miami University, Oxford, Ohio. Or self-employed in painting. Or whatever.
3. If you are now an officer of an art guild, league, society, club, or association, please specify. For example, Vice-President, Boston Art Association, Boston, Massachusetts.
4. Your marital status: single or married. If married, any pertinent information about your wife --- such as, she is a portrait painter, or she teaches art in public school, or whatever. Don't forget to mention her maiden name.
5. Any other brief information you consider to be of probable interest. But no list of awards, prizes, exhibitions, one-man shows, etc.
6. If you are listed in Who's Who in American Art or any such, please say so.

That, then, is all we'll need --- but we need it promptly. It is for use in Book V of Prize-Winning PAINTINGS. And as you know, all materials will be returned to you after publication of the book.

Cordially yours,

Margaret Harold
Vice-President

PS: Books I, II, III and IV of Prize-Winning PAINTINGS are available for \$6.95 each from your local bookstore, or directly from us.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Commerce Trust Company

KANSAS CITY, MISSOURI 64141

GRAHAM PORTER, VICE PRESIDENT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1965
Our Centennial Year

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

I have your shipping statement No. 10241 concerning the William Zorach sculpture which we purchased through you.

This sculpture is still in its crate in a Kansas City warehouse and I should like to wait to sign that it was received in good condition until it is uncrated next month.

Sincerely,

Vice President

GP/pb

ARTICLE 7

ACCESS TO WORK

The Contractor shall permit and facilitate observation of the work by the Owner and his agents and public authorities at all times.

ARTICLE 8

CHANGES IN THE WORK

The Owner may order changes in the work, the Contract Sum being adjusted accordingly. All such orders and adjustments shall be in writing. Claims by the Contractor for extra cost must be made in writing before executing the work involved.

ARTICLE 9

CORRECTION OF WORK

The Contractor shall re-execute any work that fails to conform to the requirements of the contract and that appears during the progress of the work, and shall remedy any defects due to faulty materials or workmanship which appear within a period of one year from the date of completion of the contract. The provisions of this article apply to work done by subcontractors as well as to work done by direct employees of the Contractor.

ARTICLE 10

OWNER'S RIGHT TO TERMINATE THE CONTRACT

Should the Contractor neglect to prosecute the work properly, or fail to perform any provision of the contract, the Owner, after seven days' written notice to the Contractor, and his surety if any may, without prejudice to any other remedy he may have, make good the deficiencies and may deduct the cost thereof from the payment then or thereafter due the contractor or, at his option, may terminate the contract and take possession of all materials, tools, and appliances and finish the work by such means as he sees fit, and if the unpaid balance of the contract price exceeds the expense of finishing the work, such excess shall be paid to the Contractor, but if such expense exceeds such unpaid balance, the Contractor shall pay the difference to the Owner.

ARTICLE 11

CONTRACTOR'S RIGHT TO TERMINATE CONTRACT

Should the work be stopped by any public authority for a period of thirty days or more, through no fault of the Contractor, or should the work be stopped through act or neglect of the Owner for a period of seven days, or should the Owner fail to pay the Contractor any payment within seven days after it is due, then the Contractor upon seven days' written notice to the Owner, may stop work or terminate the contract and recover from the Owner payment for all work executed and any loss sustained and reasonable profit and damages.

ARTICLE 12

PAYMENTS

Payments shall be made as provided in the Agreement. The making and acceptance of the final payment shall constitute a waiver of all claims by the Owner, other than those arising from unsettled liens or from faulty work appearing thereafter, as provided for in Article 9, and of all claims by the Contractor except any previously made and still unsettled. Payments otherwise due may be withheld on account of defective work

not remedied, liens filed, damage by the Contractor to others not adjusted, or failure to make payments properly to subcontractors or for material or labor.

ARTICLE 13

CONTRACTOR'S LIABILITY INSURANCE

The Contractor shall maintain such insurance as will protect him from claims under workmen's compensation acts and other employee benefits acts, from claims for damages because of bodily injury, including death, and from claims for damages to property which may arise both out of and during operations under this contract, whether such operations be by himself or by any subcontractor or anyone directly or indirectly employed by either of them. This insurance shall be written for not less than any limits of liability specified as part of this contract. Certificates of such insurance shall be filed with the Owner and architect.

ARTICLE 14

OWNER'S LIABILITY INSURANCE

The Owner shall be responsible for and at his option may maintain such insurance as will protect him from his contingent liability to others for damages because of bodily injury, including death, which may arise from operations under this contract, and any other liability for damages which the Contractor is required to insure under any provision of this contract.

ARTICLE 15

FIRE-INSURANCE WITH EXTENDED COVERAGE

The Owner shall effect and maintain fire insurance with extended coverage upon the entire structure on which the work of this contract is to be done to one hundred per cent of the insurable value thereof, including items of labor and materials connected therewith whether in or adjacent to the structure insured, materials in place or to be used as part of the permanent construction including surplus materials, shanties, protective fences, bridges, temporary structures, miscellaneous materials and supplies incident to the work, and such scaffoldings, stagings, towers, forms, and equipment as are not owned or rented by the contractor, the cost of which is included in the cost of the work. EXCLUSIONS: The insurance does not cover any tools owned by mechanics, any tools, equipment, scaffolding, staging, towers, and forms owned or rented by the Contractor, the capital value of which is not included in the cost of the work, or any cook shanties, bunk houses or other structures erected for housing the workmen. The loss, if any, is to be made adjustable with and payable to the Owner as Trustee for the insureds and contractors and subcontractors as their interests may appear, except in such cases as may require payment of all or a proportion of said insurance to be made to a mortgagee as his interests may appear.

Certificates of such insurance shall be filed with the Contractor if he so requires. If the Owner fails to effect or maintain insurance as above and so notifies the Contractor, the Contractor may insure his own interests and that of the subcontractors and charge the cost thereof to the Owner. If the Contractor is damaged by failure of the Owner to maintain such insurance or to so notify the Contractor, he may recover as stipulated in the contract for recovery of damages. If other special insurance not herein provided for is required by the Contractor, the Owner shall effect such insurance at the Contractor's expense by appropriate riders to his fire insurance policy. The Owner, Contractor, and all subcontractors waive all rights, each against the others, for damages caused by fire or other perils covered by insurance provided for under the terms of this article except such rights as they may have to the proceeds of insurance held by the Owner as Trustee.

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

January 4, 1965

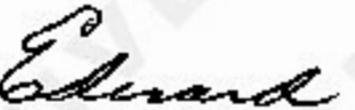
Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Edith:

Hope you enjoyed your vacation. On discovering that the Stuart Davis retrospective was being organized by the Smithsonian Institution, I wrote them and received the enclosed reply.

We would deeply appreciate any assistance you can give us in getting this important exhibition here. As you will recall, I phoned you about this last summer and since then have mentioned it several times.

Sincerely,



Edward H. Dwight, Director

EHD/awh
enclosure

January 9, 1965

To: Joe Mayer, Comet Ray Letter Service

Please ADD the following to our PUBLICITY list:

Mr. Peter Hruby
Bevan Hotel
Larchmont, New York

Miss Rosalind Brown
203 West 86th Street
New York, New York 10024

Mr. Jerry Fishman
Women's Wear Daily
7 East 12th Street
New York, New York 10003

Mr. Seymour Peck
CBS News
524 West 57th Street
New York, New York 10019

Miss Cecile Hayward
Associated Merchandising Corp.
1440 Broadway
New York, New York 10018

...and ADD the following to our MUSEUM list:

Mr. Charles H. Jagels, President
Atlanta Art Alliance
1280 Peachtree Street N. E.
Atlanta, Georgia

Mr. Don McClelland, Ass't Director
National Collection of Fine Arts
Smithsonian Institution
10th St. & Constitution Ave. N. W.
Washington, D. C.

Brother Richard Phaneuf, S.C.
Scolasticat-Ecole Normale
Mont-Sacre-Coeur
Granby, Quebec, Canada

Mrs. John A. Pope
2425 California Street N.W.
Washington, D. C. 20008

Mr. David Rohn
Head of Art Department
Windham College
Putney, Vermont

Mr. Harry Wood
Gammadge Auditorium
Arizona State University
Tempe, Arizona

Mr. Richard C. Patterson Jr.
Metropolitan Museum of Art
Fifth Ave. at 82nd Street
New York, New York 10028

Mr. John Eastman Jr., Director
Skowhegan School of Painting
36 East 68th Street
New York, New York 10021

Mr. Joseph J. Dodge, Director
Cummer Gallery of Art
829 Riverside Avenue
Jacksonville, Florida 32204

Mr. Carter Brown, Director
National Gallery of Art
6th and Constitution Ave. N.W.
Washington, D. C.

Mr. Bernard Davis, President
Miami Museum of Modern Art
No. Bayshore Dr. at 20th St.
Miami, Florida 33137

Mr. & Mrs. Richard McLanathan
439 East 51st Street
New York, New York 10022

Mr. William A. Leonard, Director
The Contemporary Arts Center
113 West 4th Street
Cincinnati, Ohio 45202

Mr. William Eisendrath Jr., Dir.
City Art Museum
Forest Park
St. Louis, Missouri

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THE BALTIMORE MUSEUM OF ART
SALES & RENTAL GALLERY

AFAT

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7650

Jan. 7, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.
New York, N.Y. 22

Dear Mrs. Halpert:

Mr. Buckley of the City Art Museum of St. Louis has written me that he has selected a painting from you for us to take on consignment to include in our show opening January 31. Would you please fill in the price on the enclosed consignment sheets, then sign and return one copy to me. Also, if you would like the painting to be "for sale only", or to have it returned before early June, would you make a note of it on the sheet?

Santini Bros. will pick up the piece the week of January 18 (Tuesday, Wednesday, or Thursday, but were not sure which).

Thank you very much for your cooperation. We are most anxious to see the painting, which Mr. Buckley described as so attractive that he couldn't resist it!

Sincerely,

Elizabeth L. Hart

Mrs. Archibald Hart, Chm.



ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue
Albany 10, New York
Tel.: Area Code 518. 463-4478

January 7, 1965

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

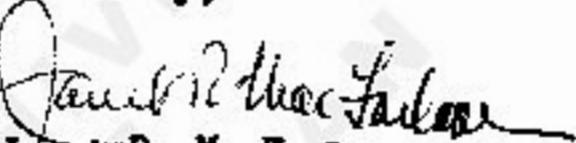
My Dear Mrs. Halpert:

I would like to see you, at your convenience, about paintings
for the Sheeler Show. We are interested only in Shaker items because
of the article coming out in the February issue of Art in America.

So far we have received consent from the following persons
and galleries to show the paintings listed: Mrs. Gabriel Hauge,
Mr. Herbert A. Goldstone, Mrs. Steven Stone, Arizona State University,
Cincinnati Art Museum, The Newark Museum, The Metropolitan Museum
of Art, Walker Art Center, Yale University Art Gallery. Mrs. Milton
Lowenthal will be unable to lend her painting.

If you do not know of any other Shaker paintings by Charles
Sheeler, I do not need to bother you.

Sincerely,


Janet R. MacFarlane

Director

JRM:jp

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VOCAL SCHEDULE THE DOWNTOWN GALLERY

Buck Door Butts Lock

1	Ex H.M.	Ex HM 3x7	Ex. 3-6" SP	NEW
2	Ex H.M.	NF 1x2	NEW	NEW
3		F.P.WD 2x7	IPR 4x4	
4	Ex H.M.	NEW	NEW	NEW
5	Ex H.M.	F.P.WD 2x7	IPR 4x4	
6		NEW		NEW
7	Ex H.M.	F.P.WD 3x7	IPR 4½x4½	
8		NEW		NEW
9	7 1/2"	H.M 4x8" 6"	2PR 5x5	NEW
10	Ex H.M.	NEW		NEW
11	Ex H.M.	F.P.WD 3x7	IPR 4x4½	
12		NEW		NEW
13	Ex H.M.	F.P.WD 3x7	IPR 4x4½	
14		NEW		NEW
15	Ex H.M.	Remove Door & Block up with S.P.		
16		NEW		NEW
17	7 1/2"	F.P.WD 2x6" 7	1/2x1/2 Lock	
18	Ex H.M.	Ex Kuk 3x7		NEW
19	Ex H.M.	"		NEW

FACE ONE SIDE WITH
MASONITE

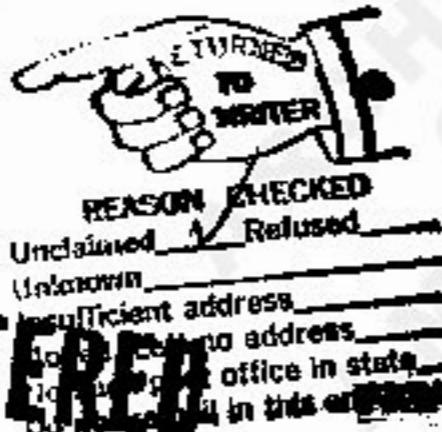
"

riar to publishing information regarding sales transacted.
exchanges are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
an owner is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY 32 EAST 31 STREET • NEW YORK, N.Y. 10022

REGISTERED
529494
RETURN RECEIPT REQUESTED

Registered Mail
Return Receipt Requested



JAN 19 1965



Mr. Carmen Capalbo
114 East 69th Street
New York, New York 10021

ma 4/11/65
ma 11/9/65
54 E 81 St D
May/10/2028

FORWARDED

Right to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 6, 1965

Mr. A. E. Tarlow
305 Town and Country Village
Stevens Creek Boulevard
San Jose 28, California

Dear Mr. Tarlow:

I am enclosing our January statement which indicates a
credit due you in the amount of \$180.

Because Ben Shahn has devoted the bulk of his working time
to large commissions such as murals and stained-glass windows,
he has produced very few drawings in the past year
and whatever is available of his work is constantly in-
creasing in price, making it impossible to offer you any
unique work of art. I am writing you therefore to suggest
that you acquire one of his serigraphs at the current fig-
ure rather than continue the present arrangement, which is
not beneficial to you. Otherwise, I would suggest that you
ask for a refund, which we will be glad to arrange under
the circumstances.

Won't you please let us know your wishes in the matter.

Sincerely yours,

EON/tm

RELIGIOUS VISUALS

MOTION PICTURES

FILMSTRIPS

SCRIPTS

MUSIC DRAMAS

RECORDS



BUSINESS ADDRESS: BOX 57, TELL CITY, INDIANA

January 2, 1965

Mrs. Edith Halpert
Downtown Art Gallery
Manhattan Island
New York, N.Y.

Dear Mrs. Halpert,

I am submitting the manuscript for a primary book THE SHAPE OF THINGS to you for two reasons: 1) I am sure you will be interested in its subject matter, and 2) because your gallery could well be the site of Sammy's new insights, you might wish to help us produce this as a co-operative project.

I have enclosed Key's brochure to give you some idea of our creative operation in a part of Indiana's culturally starved "Appalachia." As a pioneering production group, we have done anything honest to keep financially solvent and our work has been well received. This summer we wrote, directed and produced an historical drama considered by one critic "far better than most and equal to the best of the Summer dramas." When she learned our production budget which included lighting and sound conditioning the ancient theater, she gasped, "You must have done it with mirrors." Love of the craft is a better term for it. While the business community is just beginning to recognize our commercial efforts, I have been appointed to the Governor's Advisory Committee on Drama and I am also Perry County representative to the Governor's Commission on the Arts.

Back to THE SHAPE OF THINGS. Saalfield Publishing has already indicated willingness to publish a book correlating with our teaching filmstrip-record combination. National educational distributors are also interested. The block? Lack of capital. Thanks for reading THE SHAPE OF THINGS and giving your evaluation of it.

John E. Schenck

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may be published 60 years after the date of sale.

January 7, 1965

Crown Publishers Inc.
419 Park Avenue South
New York, New York 10016

Gentlemen:

Enclosed please find our check for \$2., for which
please send us one copy of "A Guide to the Collect-
ing and Care of Original Prints" by Carl Zigrosser
and Christa M. Oehde. The announcement from the
Print Council of America specified a discount of
 $33 \frac{1}{3}\%$ on the original selling price of \$3.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Malpert

rior to publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 7, 1966

Fiscal Division
Smithsonian Institution
Washington 25, D. C.

Gentlemen:

Per instructions on your purchase order #36890, we
are enclosing herewith our invoice in duplicate (plus
a receipt for signature and return).

Please note that this invoice is a duplicate of our
invoices #10744 and 10745 of December 14, 1965, which
were directed to the attention of Mr. Donald McClelland
and which did not bear your purchase order number.

Thank you for your attention.

Sincerely yours,

Tracy Miller

BUTLER, WICK & COMPANY

MEMBERS
NEW YORK STOCK EXCHANGE
AMERICAN STOCK EXCHANGE (ASSOCIATE)
MID-WEST STOCK EXCHANGE
TELEPHONE 744-4351

UNION NATIONAL BANK BUILDING

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ALLIANCE, OHIO

The names on the bottom of
letter paper are an awesome group.
Anything Kuniyoshi sounds
good, like Spencer or Ben Shahn,
a drawing or watercolor by Gorack,
or a small Nove.

I marked your enclosed list. I
am limited because, I know only
what I read ~~about~~ about art and
artists. Much of the very modern
to me is design, I first want to
know if a person can draw.

Another check is enclosed -
good hunting.

Sincerely,

Carl Sennison

I called via phone, but you were on
vacation. Hope you had a good one.

January 5, 1965

Mr. Ralph T. Coe, Assistant Director
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City, Missouri 64111

Dear Mr. Coe:

I have just returned from my vacation and am attacking the
thick file of correspondence which I found awaiting attention.

Unfortunately, the two important Maedmans in my collection
are included in the large gift I have promised to the Corcoran
Gallery and of course are not available for sale. However, we
have an excellent cross-section of sculpture by William Zorach,
Abbott Pattison and our newest rediscovery, John Storrs. We will
be happy to lend examples of their work for your exhibition at
the Sales and Rental Gallery if there is still sufficient time
to make your deadline. Won't you please let me know either by
phone or wire whether you would like to include these three im-
portant sculptors and, if so, your size and price limitations.
In any event, you may rest assured that we are very eager to
cooperate with you.

With best wishes for the new year.

Sincerely yours,

ECH/tm

LAWRENCE A. FLEISCHMAN
19480 BURLINGTON DRIVE
DETROIT, MICHIGAN 48208

January 8, 1965

Dear Edith,

you will find my check
enclosed, the entire balance
will be paid next month.

We stopped in to see you
but you were visiting the west
coast.

Our best wishes for a
happy new year.

Yours,
Larry



1235 Grant Street
Denver 80203
Colorado

Evelyn Wood **READING DYNAMICS**

1575 SHERMAN STREET DENVER, COLORADO 80201 PHONE 222-1621

January First

Edith dear,

A very Happy New Year to you with
much peace of mind and above all good health.

"United Lines" indicated a cruise somewhere
in the Caribbean and I only had to
know that you finally got matters sufficiently
under control to warrant your leaving 51 Street.
The place will keep and function more efficiently
if you are rested. Please prepare the million-
dollar mediations for you.

As this ends, all is well. The institute
was closed for the holidays and I took off to
Santa Fe with plans for Phoenix and Tucson.
When I arrived at Santa Fe I found a card
from a doctor and his wife, close friends of one of my
students who advised them that I would be at the
P. G. Inn. They gave a party and there I met other
generous people so that I spent three days
in Santa Fe. I made a stop at Albuquerque to
visit with a colleague whom I haven't seen in

E. S. McCANN AND SON, INC.
630 FIFTH AVENUE, NEW YORK 20

Sheet #4A

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gallery

Furnish and install strips etc. as described above.

2-8' with lamps

3-6' with lamps

Install 10 outlets for spots as shown on drawing for East end of room.

Private Gallery

Remove existing fixtures.

Furnish and install 4 recessed downlites

Install electric outlet in ceiling for fluorescent strip near east wall

Storage Room

Hang two more fixtures to match existing.

Passage

Furnish and install 4 recessed downlites .

Office

Furnish and install 2 - 2x4 4-lite recessed fluorescent fixtures.

Lavatory

Relocate switch.

January 6, 1965

Mr. Samuel C. Miller, Assistant Director
Albright-Knox Art Gallery
Buffalo 22, New York

Dear Mr. Miller:

Please forgive me for not having answered your letter earlier. In explanation, all our earlier records, archives and so on were packed and stored in a warehouse in view of our plans to move from these premises and I did not get an opportunity to withdraw the material from the warehouse until just recently.

The painting you refer to, FRUIT PIECE, was purchased by me on September 4, 1952, together with a very important documentary painting by Barnett entitled MY FIRST PAINTINGS IN OIL as well as a letter from Garibaldi addressed to E. T. Snow, who was a very close friend of Barnett. Many of the paintings by the artist were purchased from E. T. Snow's daughter, Laura Barnett, from whom I obtained not only paintings but a tremendous amount of valuable data in relation to Barnett.

Like many of his earlier paintings, this is not dated, but my guess is 1875, as many of the details relate to two other paintings - one entitled PEACH AND GRAPES (in the Jerry Zipkin Collection) and the other BASKET OF CATANIA GRAPES (in the Maurice Chace Collection), both of which I had sold to the present owners.

I trust that the above information is of some value to you.

Indeed, I recall with pleasure our brief visit last Fall and hope to see you soon again.

Sincerely yours,

BGH/tm

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January 4, 1965

Miss Virginia H. Dustan
The Memorial Art Gallery
The University of Rochester
Rochester, New York

Dear Miss Dustan:

Thank you for sending us the receipt forms for William Harnett's COLOSSAL LOCK and Charles Sheeler's WHITE SENTINELS.

The insurance valuation for WHITE SENTINELS was noted on your own loan form, of which we do not have a copy. Would you be good enough to let us know what figure was placed on this painting in order that our records for this consignment may be completed?

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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purchaser is living, it can be assumed that the information
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January 5, 1965

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio 44502

Dear Joe:

I have just returned from a vacation cruise and found your letter.

As I advised you previously, the Stuart Davis estate is blocked for the routine six months or more before the Internal Revenue Service clears the estate and consequently nothing is for sale and won't be for some time as a show is now being planned - a huge memorial exhibition opening in Washington, D. C. (under the sponsorship of the U.S.A.) but we will still have a few items available for sale in our possession until the end of March. I certainly will bear you in mind in connection with the available paintings until then.

The Kuniyoshi show, which opens today, comprises a number of superb drawings from the collection of the artist's widow, together with lithographs relating to the specific drawings. The former are being shown for the first time and range in price from \$750. to \$1250. There are very few lithographs left for sale as Kuniyoshi's prints were sold very rapidly after printing. I know it is too late to send photographs to you, but if we can get the photographer to rush some of those through for us, I will send a few to Antigua. Our artists leave very little unsold material, but we were fortunate in that Sara agreed to part with the drawings.

I hope Dorothy and you have a wonderful time in St. John's. Incidentally, my cruise stopovers were Curacao, Martinique and St. Thomas, so that I can now envy you your West Indies stay.

With very best wishes for a wonderful vacation and a happy New Year.

Sincerely yours,

EOM/tm

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THE ROCHESTER MEMORIAL ART GALLERY
490 UNIVERSITY AVENUE ROCHESTER 7, NEW YORK

January 6, 1965

Miss Tracy Miller
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Miss Miller:

Enclosed please find a typed copy of the
loan form for Charles Sheeler's **WHITE
SENTINELS**, with the insurance value
noted.

I'm sorry I neglected to put the insurance
value on the condition report, but in most
cases I had sent duplicates for file purposes
(of the loan forms) to the lenders. It
seems I overlooked your file copy in my
confusion.

Sincerely,

Virginia H. Dustan
(Mrs.) Virginia H. Dustan
Office of Exhibitions

Encl.

AIR - SPECIAL

January 7, 1965

Mr William A. Leonard,
Director
The Contemporary Arts Center
Eden Park
Cincinnati, Ohio 45206

Dear Mr Leonard,

We have received your receipt forms for the
exhibition, ASSASSINATIONS, by Robert Osborn,
and have noted the condition reports on each.

This is to advise you that we request the works
which have been borrowed for your exhibition
to be returned to the individual owners, rather
than return them to the Gallery. Not including
#0-104 (0/47) which is owned by Mrs Halpert and
which should be returned to the Gallery with
the balance of the exhibition, there are ten
works owned privately. The names and addresses
of the owners are listed on pp. 3 and 4 of our
consignment form and in our appended letter
of November 30.

If there is any question concerning this, please
call me at once.

Sincerely yours,

Donelson P. Hoopes
Assistant Director

DFH:eo

rule prohibiting information regarding sales transactions.
Artwork and its reproduction are responsible for obtaining written permission
from both artist and purchaser involved. If it can't be
established after a reasonable search whether an artist or
sculptor is living, it can be assumed that the information
may be published 60 years after the date of sale.

COLBY COLLEGE
WATerville, MAINE

DEPARTMENT OF ART
BIXLER ART AND MUSIC CENTER

January 6, 1965

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Would you be willing to do a favor for us?
Enclosed is a photograph of a figurehead, "Queen Victoria", height 63 inches, which has just been
given to us by Bill Cummings. We would like very
much to have a valuation of it which could be used
for both his purposes and ours. You may remember
that we are counting the value of works of art that
come to us toward a Ford Foundation Challenge grant
which brings one-half of the value to the college
from the Foundation. To qualify for this we have to
have a regular appraisal.

Bill suggested that you might be willing to do
this for us and we should be glad to pay any costs
involved.

Thank you very much for giving this your
attention. We send our best wishes for the New Year.

Sincerely,

Jim Carpenter
James M. Carpenter

JMC/g
Enclosure

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 9, 1965

Mr. John E. Schroeder
~~Key~~ Productions Inc.
P. O. Box 57
Tell City, Indiana

Dear Mr. Schroeder:

Thank you for your letter and for allowing us to see
your manuscript, which is returned herewith.

Mrs. Halpert has far too many commitments now to con-
sider undertaking anything additional.

We do wish you the best of luck with your venture.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

RINGLING RESIDENCE ASOLO THEATER CIRCUS MUSEUM
JOHN AND MABLE RINGLING MUSEUM OF ART
OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. BOX 1690
SARASOTA, FLORIDA

Reference to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
indivisual is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 2, 1965

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Mr. and Mrs. Selig Burrows of Great Neck, Long Island
are lending their Ben Shahn We Have Just Begun to Fight
(tempera on canvas board, 40 x 26 in.) to the exhibition
Brandeis at the Palm Beaches, which I have been commissioned
to organize for the University for showing at the Norton
Gallery at West Palm Beach in February.

Mrs. Burrows has sent me one photo for the catalogue, but
has no others and no negative. Do you happen to have any
additional prints and/or the negative that you could sell
or lend me so that I can send prints to the Brandeis Pub-
licity Office?

Also, I need the date and other data on the painting.

I shall phone you in New York on or about the 5th of the
month about this. I shall appreciate your helpfulness so much.

Sincerely,

Robert O. Parks

Robert O. Parks
Curator

-2-

(Even taking the whole WPA art program cost of \$270 million, the gross cost per art work was only \$1,666 - a low figure for much of today's art.)

In actual practice an artist received about \$135 wages during a period when he painted one oil painting or two watercolors. In terms of today's art market this is very cheap. There is almost no monetary difference between an early or late Rembrandt or Van Gogh. It can, therefore, be assumed that the early work of a WPA artist, whose current work brings high prices, would bring high prices, too.

for their
work

There is appended a list of artists who worked for the WPA with ^{exact sale price} ~~an estimate~~ ~~of the amount whatever their work~~. It is apparent that the WPA made many fine investments in talent.

The Art Project also established the Index of American Design, a compilation of American decorative arts from the earliest days of colonization through the 19th century. The Index is now in The National Gallery. It probably cost about \$1,507,000 and is now worth in the neighborhood of \$6,810,000.

About 11,300 prints were made, some of which form the nucleus of the Fine Library of Congress collection.

Community art centers and galleries were established mostly in the South and West. These included also schools and work-shops, and it is estimated that more than 8,000,000 persons participated in the activities promoted by these art centers.

MUSIC PROJECT

For eight years almost 3 million people a month attended concerts given under the sponsorship of the WPA. Most of these concerts, given by highly skilled musicians, were free. Today, even if only \$1.00 per ticket were charged, such a program would bring in about \$268 million. The total cost of the WPA Music Project was \$83,477,960.

In addition to concerts, music instruction was given in 26 states and the District of Columbia on a wide scale. In 1939, for example, 132,000 children and adults were enrolled.

The Music Project also produced a magnificent collection of recording of American Folk music which is now in the Library of Congress.

Research programs were conducted in music therapy. These continued during W.W. II, and such therapy is now an accepted part of psychiatric treatment.

WRITERS PROJECT

The Writers Project was responsible for the publication of about 3,500,000 copies of more than 800 titles. Its major effort was to produce a guide book to every State. The series constituted an encyclopedia of American life.

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established after a reasonable search whether an artist or
inhabitant is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 6, 1965

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

Believe it or not, I finally played hooky and went off on a cruise with short stopovers in Curacao, Martinique and St. Thomas. It was wonderful being on the high seas, away from telephones, art discussions and the overall atmosphere of the New York art world. Now I am back at the old grind, but can take it standing up.

You were a doll to send me the three catalogs, one of which I sent off to London. Your idea about a lecture on the exhibition sounds wonderful, but if you and I both appear there at the same time, there might be quite a bit of gossip - flattering to me, but certainly detrimental to a young guy like you.

When do you think you will get into your new house? Do send me a photograph as I am sure that it will be a very handsome job. I hope you can tear yourself away from architecture and come to New York soon. It is always a great pleasure to see you.

Please accept my belated wishes for a very happy New Year
to the Tibbs.

As ever,

Bob/tm

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 5, 1965

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I am returning herewith your fountain photographs. It seems
the client decided to forget the whole thing.

Many thanks for your trouble, anyway - and a happy New Year.

Sincerely,

Tracy Miller

E. S. McCANN AND SON, INC.

630 FIFTH AVENUE, NEW YORK 20

Sheet #1

DOWNTOWN GALLERY

DEMOLITION, MASONRY & PLASTERING

- ✓ 1. Cut new T.O. in Main Gallery
- ✓ 2. Remove plaster ornaments and patch.
- ✓ 3. Remove partitions etc. in Wrapping Room and patch.
- ✓ 4. Remove plaster ornaments and patch in office.
- ✓ 5. Cut in door in Storagge.
- ✓ 6. Patch after plumber.
- ✓ 7. Remove mouldings etc. in Foyer, Gallery, & Exhibits and patch.
- ✓ 8. Remove wood frames and glass in Storage Room.
- ✓ 9. Rough cleaning and protection.

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100 copy 1/100 1-4a

E. S. McCANN AND SON, INC.
630 FIFTH AVENUE, NEW YORK 20

Sheet #2

CARPENTRY WORK FOR DOWNTOWN GALLERY, RITZ TOWER HOTEL

Stud & S.R. walls faced one side
no insulation.

1. 13'x12'-8"
2. 13'x12'-8"
3. 30'x12'-8"

Door) 2 pcs 1/2"x8x8' (for jamb
#1) 1 pc 1/2"x8x4' (of door

4. 8'x12'-8"
5. 12'x12'-8"
6. 8'x11'
7. 5'x12'

All above to have 8" masonite base.

Block up door #8 on lavatory side ✓
Block up opening at #13 2 sides ✓

Set 2 bucks #5 and 9

Hang 1 new HM door #5 ✓

Hang 1 new WO door #9 ✓

Take down existing Kal door and hang new wood door #2, 3, 4, 6 and 7

Face one side of door with masonite #10, 11 and 12

(X) ✓ ✓ ✓

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

rier to publishing information regarding sales transactions,
dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BLADE
TOLEDO, OHIO

EDITORIAL DEPARTMENT

Jan. 5, 1965

Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51st St.
New York 10022, N. Y.

Dear Mrs. Halpert:

Will you give me the
approximate price range on the
Kuniyoshi lithographs, and also
the size of the edition?

Thank you very much.

Sincerely,

Louise Bruner

Louise Bruner
Art Editor

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BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

January 7, 1965

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

I am enclosing herewith my check for \$5000.00 covering the balance due on our Stuart Davis. In a few weeks we hope to be in New York and both Marilyn and I would be delighted to have you as our guest for dinner, and to spend some time together. We will let you know what our plans are.

I hope that this letter finds you in the best of health, and with kindest personal regards from both of us, I am,

Sincerely yours,


BARRY R. PERIL

BRP:w
Enc.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
"Unknown" is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 5, 1965

Mr. Raymond Nasher
937 Republic National Bank Building
Dallas 1, Texas

Dear Ray:

Yesterday a crate arrived from the bank, but there was no
one here (due to the transit strike) to open it. However,
I gather that the two Tseng Iu-Ho paintings had been re-
turned. Under the circumstances, I presume that the Morris
has been retained and that the decision was finally made
after these many months.

Would you be good enough to let me know by mail about the
billing to the bank and to you, so that we can finalize the
transaction and straighten out our books accordingly.

And I hope that, with the new year, I will have the pleas-
ure of seeing you and Patay more frequently than in the past.
My very best wishes for a happy, happy 1966.

As ever,

EGH/tm

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January 6, 1965

Miss Alice Davis,
Secretary for the International
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Miss Davis,

We have received a request from The Corcoran Gallery
of Art, Washington, D. C. to have included in their
29th Biennial Exhibition the following painting now
being shown in the International exhibition:

Morris BRODERSON (#DC-4) Nun of the Skull #2

This is to authorize you to forward this painting
directly to the Corcoran, rather than to return it
to New York with the balance of the works of art
listed on our consignment form No. 7487, dated
June 19, 1964. The Broderson painting should be
crated and shipped at the expense of the Corcoran
c/o Mr H. W. Williams, Jr., Director, The Corcoran
Gallery of Art, Washington, D. C. 20006.

Sincerely yours,

Donelson F. Hoopes
Assistant Director

DWH:is
cc: Mrs Halpert
Mr H. W. Williams, Jr.

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THE
DOWNTOWN
GALLERY

STATEMENT

January 4, 1965 19

32 EAST 51 STREET • NEW YORK
Telephone: Plaza 3-3707

Mr. Carmen Canella,
114 East 65th Street,
New York, N. Y.

February 14, 1960

BALANCE DUE \$128.75

C O P Y

January 4, 1965

The Downtown Gallery
32 East 51st Street
New York, New York - 10022

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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Gentlemen:

As you probably know, we are publishers of "PRIZE-WINNING PAINTINGS", "PRIZE-WINNING WATER COLORS", "PRIZE-WINNING GRAPHICS", and "PRIZE-WINNING SCULPTURE", which are annual publications.

We are quite interested in including Mr. Stuart Davis' award-winning painting entitled "Letter and His ~~Score~~ ECOL" in Book V of "PRIZE-WINNING PAINTINGS", and since you acted as agent for him until his death, the Academy of the Fine Arts suggested that we contact you in an effort to obtain the loan of a black-and-white photograph of him.

We also need his biography and any statement which he may have written regarding his interest in painting ... preferably what may have been his thoughts on this particular prize-winning painting. We are enclosing two form letters, which will give you an idea of the type information we need.

We do need this information, and are hoping you will be able to help us ... the photograph will be returned as soon as Book V is off press. A reply envelope is enclosed for your convenience.

Sincerely,

Lila R. Schindling
for Margaret Harclid Books

Enc. (3)

ss

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January 7, 1965

Mr. Irving M. Felt
Madison Square Garden Corp.
410 Park Avenue
New York, New York 10022

Dear Mr. Felt:

I am sending you the enclosed Dymo label so that you can choose the positioning - left or right - on the Morris painting when it is delivered. The back of the tape, as you probably know, peels off and the grey piece adheres directly.

I am sure that you and Mr. Donzorria understand that we are having great difficulty getting someone to make an in-town delivery right now and will bear with us. We are making every effort to effect delivery and will call ahead when we have made the arrangements.

Sincerely yours,

Tracy Miller

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January 6, 1965

Mr. Carl Dennison
Butler, Wick and Company
Union National Bank Building
Youngstown 1, Ohio

Dear Mr. Dennison:

On my return from a vacation trip I referred to my files and discovered that you had not sent a tentative list of artists on our roster who interest you especially. This will be vital in making my selection for suggested acquisition in the future. When you have an opportunity, would you be good enough to send me the duplicate list I enclosed, indicating your preferences and I will certainly select what I consider outstanding examples from time to time, sending you photographs and all the pertinent data.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

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January 7, 1965

Thorn's Transfer Inc.
29 Milburn Street
Bronxville, New York

Gentlemen:

I am returning the enclosed bill, which was to have been charged to the party who received and returned the painting, Mr. Richard Goodman, 26 Hampton Road, Scarsdale. I have already forwarded the charge slips to Mr. Goodman for payment.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

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January 5, 1965

Santini Brothers
447 West 49th Street
New York, New York

Gentlemen:

Confirming our telephone conversation today, please release Edward Stasack's UNDERSEA MOUNTAIN for pick-up.

I believe that Mr. Collins of IBM will contact you regarding who is to make the pick-up. At any rate, the picture is to be released for exhibition at the IBM Gallery.

Many thanks for your trouble.

Sincerely yours,

Tracy Miller

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Los Angeles Times

TIMES MIRROR SQUARE

January 5, 1965

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith:

The time is drawing near to make a catalogue and
pin down the loans for my show. I am borrowing
three of Betty's paintings here but want to be sure
to include three out of the following four which I
saw in Honolulu:

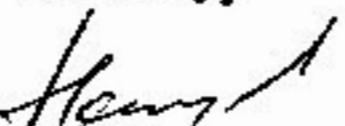
~~"Embodyment"~~ — no record
~~and~~
148 "Seals and Signatures" — H. Bush Bar. Hills
#145 PULSE "Poemts of Green" 950. (1 B+)
"Summer in ~~Mexico~~" 600.
MYKE NAE

Are they in New York or in Honolulu? Please let
me know at once so that Kenneth Ross of the Municipal
Art Department can send the loan forms to the
proper place.

The exhibition will be shown at the Municipal Art
Gallery March 17 to April 11, the de Young Museum
May 13 to June 13, the UCSB Art Gallery June 18 to
July 17, and the San Gabriel Fine Arts Gallery July 23
to August 29.

With best wishes for a happy and successful New Year.

Sincerely,



Henry J. Soldis
Art Editor

HJS:pe
via Air Mail
Special Delivery

A.I.A. SHORT FORM FOR SMALL CONSTRUCTION CONTRACTS

AGREEMENT AND GENERAL CONDITIONS BETWEEN CONTRACTOR AND OWNER



Issued by The American Institute of Architects for use only when the proposed work is simple in character, small in cost, and when a stipulated sum forms the basis of payment. For other contracts the Institute issues the standard form of agreement between Contractor and Owner for construction of buildings and the standard general conditions in connection therewith for use when a stipulated sum forms the basis for payment.

Copyright, 1936-1951-1958 © 1961 by The American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D.C.

THIS AGREEMENT made the _____
day of _____ in the year Nineteen Hundred and _____
by and between _____ E. S. McCann & Son, Inc.
630 Fifth Avenue, New York 20, New York

hereinafter called the Contractor, and
The Downtown Gallery Inc.

31 East 51st Street, New York City

WITNESSETH, That the Contractor and the Owner, for the considerations hereinbefore mentioned,

ARTICLE 1. SCOPE OF THE WORK—The Contractor shall furnish all of the material and perform all of the work for **Downtown Gallery**

on the drawings ~~XXXXXX~~ entitled Suggested Alterations

prepared by Carson, Lundin & Shaw _____ Architect
all in accordance with the terms of the contract.

ARTICLE 2. TIME OF COMPLETION—The work shall be substantially completed by May 1, 1965.

ARTICLE 3. CONTRACT SUM—The Owner shall pay the Contractor for the performance of the contract subject to the additions and deductions provided therein in current funds, the sum of SIXTEEN THOUSAND SEVENTY SIX dollars. (\$ 16,076.00)

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



RHINOXIA

EE. 1966 # 40
Portrait de modèle

BR 9

rier to publishing information regarding sales transactions,
purchaser and responsible for obtaining written permission
the both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artist is living, it can be assumed that the information
ay be published 60 years after the date of sale.

January 6, 1965

Mr. and Mrs. Raymond D. Nasher
4701 Miron Drive
Dallas, Texas

Dear Patsy and Ray:

When I returned from a vacation cruise I found your
beautiful note and the marvelous Tlapacoyan sculpture.
I was deeply touched by your thought and deed and will
treasure this addition to my collection with fond memo-
ries of you.

This has been a very difficult year for me, what with
the constantly changing moving plans, and I was in no
mood to do anything about a Christmas card and hope
that you will like this belated token of my affection.

Do come to see me soon while I am rested and in good
spirits - and let me know so that we can get together
after working hours.

As ever,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Re with

Joe F. Moss
Division of Art
West Virginia University
Morgantown, West Virginia
January 6, 1965

Downtown Gallery
32 East 51st Street
New York, New York

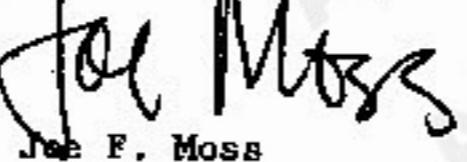
Dear Sir:

As you know, some sculptors have attempted to use sound. I have just completed a series of sound sculptures which I believe are unique and good. I will be in New York with some of my sound sculptures from January 23 through January 28. If your gallery would be interested in this sculpture please send me an appointment for the period I have mentioned.

I am 31 years of age, a painter, sculptor, and assistant professor of art at West Virginia University. I have won over twenty prizes for my work, one of which was \$1,963.00 for a painting judged first prize by James Johnson Sweeny. My work has been given considerable national and some international news coverage. It has been featured in national AP and UP press releases, discussed by Time Magazine, NBC Monitor, etc.

At present I am having a one-man show of assemblages and collages at the Pittsburgh Playhouse in Pittsburgh, Pennsylvania, and am working on two sculpture commissions of welded steel and faceted glass.

Very truly yours,


Joe F. Moss

JFM/alc

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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January 6, 1965

Mr. Thomas J. McCormick, Director
Vassar College Art Gallery
Poughkeepsie, New York

Dear Mr. McCormick:

I was glad to have a chance to talk to you and straighten out
our transaction. Accordingly, I am enclosing a credit invoice
for the John Marin painting entitled HILLS, 1918.

You were very kind to let us retain STEEL CROTON by Charles
Sheeler for the show now current. It looks very handsome in-
deed and is being greatly admired by the visitors. The cor-
rected invoice for this painting is also enclosed together
with your photograph of the Marin HOUSE, which you probably
would like to have for your permanent records.

As I mentioned during our conversation, I will let you know
when Ben Shahn delivers some new paintings and will arrange
for a special price to correspond with the two credits on
our books, less the Sheeler purchase.

Please accept my belated wishes for a happy New Year

Sincerely yours,

EOK/tm

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2 January 1965

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am interested in obtaining prints and drawings of Old Masters and contemporary artists and would appreciate receiving any illustrated brochures or catalogs from your gallery or cost of same.

Also, I would like to be placed on your mailing list for advance notices of showings and/or possible sales.

Thank you for whatever information you are able to send.

Sincerely,



Victor R. Wulf
8484 Mono Lake Drive
San Diego, California 92119

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

appm

January 6, 1965

Mr. Frank Winton
15101 West Eight Mile Road
Detroit 35, Michigan

Dear Mr. Winton:

As you requested, I am supplying below the current valuation for insurance of your painting by Yamao Kuniyoshi.

BETWEEN TWO WORLDS Oil 23 3/4 x 40" \$9500.

Sincerely yours,

EHB/tm

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January 5, 1965

Miss Emily Genauer
243 East 49th Street
New York, New York

Dear Miss Genauer:

In checking through our records I find that you still have a color transparency of Abraham Rattner's MOSES I AM, 1958. If you are through with this, I wonder if it might be returned at your early convenience in order that I may bring my files up to date.

In actual fact, if you wish to keep this longer it is quite all right, but if you have finished we would appreciate having it.

Many thanks for your trouble.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 6, 1965

Mrs Louis Rose,
Registrar
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Eileen,

As I indicated this morning by telephone, I discussed the matter of the inclusion of Receding Squares, 1960/62, in the Biennial with Mr Morris. He agrees that, in view of the fact that the painting is privately owned in Florida and not immediately available, he would be willing to have a substitution. I enclose a photograph of Pieta #3, 1963 which is his choice and has received Mrs Halpert's concurrence.

However, if Mr Williams must have Receding Squares, then it will be up to you to arrange the loan directly with the owners, Mr and Mrs William L. Koise, 1139 Whitfield Avenue, Sarasota, Florida. I should like to remind him that this is the same Mr and Mrs Koise who summer in Cape Newagen, Maine and who are on the board of the Wiscasset Museum, in the event that he is acquainted with them and wishes to wave The Pine Tree State.

As soon as we have heard from you we will complete the remaining invited entry cards as per your instructions. Meantime we shall write to the Carnegie, to authorize them to direct the Broderson, Nun of the Skull #2 to the Corcoran at the conclusion of the exhibition in Pittsburgh. If you would please search your notes for more precise identification for the particular Nun of the Skull (Kabuki Series), we will be able to identify it here. As I mentioned, Broderson did several paintings all bearing the same title and only differentiated by number.

Sincerely yours,

Donelson F. Hoopes
Assistant Director

DFH:SH
ccc

Mr H. W. Williams, Jr.
Mrs Halpert

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

January 7, 1965

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N Y

Dear Mrs. Halpert:

Thank you so much for your letter which I found upon my return. Shall I return the two credit slips (\$4,000 total) with the Sheeler bill so you can send one new one or what ?

And could you arrange to have our Sheeler photographed ? Our local man is awful and I'm not sure when our so so New York one will be up again. Naturally we will pay for it.

Thank you again.

Sincerely,

Thomas McCormick
Thomas J McCormick
Director

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sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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archaeer is living, it can be assumed that the information
may be published 60 years after the date of sale.

POL

January 7, 1965

Mr. M. F. Schulz
18341 Van Ness Boulevard
Torrence, California

Dear Mr. Schulz:

When I returned from a vacation trip, I found a note to
the effect that you had inquired about the price of the
Morris Broderson painting entitled MAD WOMAN.

For your information, we have this listed at \$850. and
it is now the only example of Broderson's work in this
medium which we have in our possession.

Sincerely yours,

BON/tm

C16
1/7/65/64

Right to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DONALD MORRIS GALLERY

January 2, 1965

Mr. Tracy Miller
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mr. Miller:

We are returning the following Doves which we have had
on consignment:

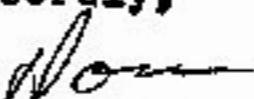
Watercolors

- ✓ Sunflower and Pin Wheel, 1934
- ✓ Spearimg, 1932
- ✓ Schooner Northport, 1930
- ✓ Sea Gulls on Pier, 1938
- ✓ Fishing Boat Barge, 1932
- ✓ Catholic Cemetery, 1938

Oils

- ✓ Low Tide, 1944
- ✓ After the Storm, 1922
- ✓ Abstraction Threshing Engine II, 1931

Sincerely,



all R's
on consignment

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 5, 1965

Mr. A. Bertrand, Vice-President
Centre des Metiers D'Art
Rue Ernest Deprée
Fort-de-France, Martinique

Dear Mr. Bertrand:

Immediately upon my return to New York I was obliged to leave
for San Francisco and it was not until today that I had an
opportunity to check with Dr. Melvin Boigon of 45 East 82nd
Street, New York regarding the receipt of the sculpture by
Jean-François I purchased from you on December 23rd - and paid
for, plus \$8. in shipping charges per avion. Dr. Boigon ad-
vised me that, at this late date, he had not as yet received
the package.

Will you be good enough to check into this immediately and
advise me after the inquiry. I shall be most grateful and
will also write you further about the work of Dumaine, which
interested me. Thank you for your attention.

Sincerely yours,

BCH/tm

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January 5, 1965

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106

Dear Mr. Henning:

Forgive me for being so late in acknowledging receipt of
your Bulletin and subsequently sending the other copies,
one for Mrs. Davis. We both appreciate your thoughtfulness
and were very, very pleased, not only with the re-
productions but also with the statement accompanying
these.

I hope to have the pleasure of seeing you on your next
visit to New York. Best regards and holiday greetings.

Sincerely yours,

EHH/tm

ARTICLE 4. PROGRESS PAYMENTS—The Owner shall make payments on account of the contract, upon requisition by the Contractor, as follows: on completion.

ARTICLE 5. ACCEPTANCE AND FINAL PAYMENT—Final payment shall be due thirty days after completion of the work, provided the contract be then fully performed, subject to the provisions of Article 16 of the General Conditions.

ARTICLE 6. CONTRACT DOCUMENTS—Contract Documents are as noted in Article 1 of the General Conditions. The following is an enumeration of the drawings and specifications:

Drawing SK-5 revised 3/12/65, revisions noted in blue pencil 3/31/65.

Estimate File Sheet dated 3/31/65 with sheet 1, 2, 2A, 3, 4 4A attached.

Note:

Any extra work ordered will be done at cost plus 10% for overhead & profit.

GENERAL CONDITIONS

ARTICLE 1

CONTRACT DOCUMENTS

The contract includes the AGREEMENT and its GENERAL CONDITIONS the DRAWINGS, and the SPECIFICATIONS. Two or more copies of each, as required, shall be signed by both parties and one signed copy of each retained by each party.

The intent of these documents is to include all labor, materials, appliances and services of every kind necessary for the proper execution of the work, and the terms and conditions of payment therefor.

The documents are to be considered as one, and whatever is called for by any one of the documents shall be as binding as if called for by all.

ARTICLE 2

SAMPLES

The Contractor shall furnish for approval all samples as directed. The work shall be in accordance with approved samples.

ARTICLE 3

MATERIALS, APPLIANCES, EMPLOYEES

Except as otherwise noted, the Contractor shall provide and pay for all materials, labor, tools, water, power and other items necessary to complete the work.

Unless otherwise specified, all materials shall be new, and both workmanship and materials shall be of good quality.

All workmen and sub-contractors shall be skilled in their trades.

ARTICLE 4

ROYALTIES AND PATENTS

The Contractor shall pay all royalties and license fees. He shall defend all suits or claims for infringement of any patent rights and shall save the Owner harmless from loss on account thereof.

ARTICLE 5

SURVEYS, PERMITS, AND REGULATIONS

The Owner shall furnish all surveys unless otherwise specified. Permits and licenses necessary for the prosecution of the work shall be secured and paid for by the Contractor. Easements for permanent structures or permanent changes in existing facilities shall be secured and paid for by the Owner, unless otherwise specified. The Contractor shall comply with all laws and regulations bearing on the conduct of the work and shall notify the Owner if the drawings and specifications are at variance therewith. The above price does not include filing job with Building Department.

ARTICLE 6

PROTECTION OF WORK, PROPERTY, AND PERSONS

The Contractor shall adequately protect the work, adjacent property and the public and shall be responsible for any damage or injury due to his act or neglect.

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESEE STREET

UTICA, NEW YORK

ADMINISTRATION - WILLIAM C. MURRAY, PRESIDENT

January 5, 1965

Miss Tracy Miller
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Miller:

There has been considerable delay in answering your letter of December 17 due to vacations during the holiday season.

Mr. Dwight, our Director, has ordered two copies of the Stuart Davis catalog from the Des Moines Art Center since we do not seem to have a copy in our Library.

Thank you very much for your courtesy.

Sincerely yours,

(Mrs.) Dorothy H. Cookman
Secretary to Mr. Murray

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Richard Hood
President

Mildred Dillon
Vice-President

Florence V. Cannon
Mrs. Phyllis Klein
Elizabeth Morgan
Mary Mallineux
Bertha von Mouchizker
Carl Zigrosser
Honorary Vice-Presidents

Caroline N. Murphy
Treasurer

Heather Cunningham
Recording Secretary

Ethel Ashton
Dorothy W. Hutton
Corresponding Secretaries

Stella Drabkin
Edythe Ferris
Arthur Fleay
Abraham P. Hankins
Bernard A. Kohn
Samuel Mailin
Helen Siegl
Paul Shamb
Benton Spruance
Concord

ACPS

AMERICAN COLOR PRINT SOCIETY

January 3, 1965

Dear Mrs. Halpert,

The annual American Color Print Society's exhibition is coming up this year during March at the Philadelphia Print Club. Therefore, I am writing with the hope that we will be able to include the Sonia Weller Award again this year.

This annual will be a members show and since we have a very strong membership we should have a good selection of prints from different parts of the U. S.

The Sonia Weller Award print will become a part of the ACPS collection at the Philadelphia Museum of Art.

Will you let us know whether we may include the award this year?

Sincerely,
Richard Hood

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Own Vellum (Tissue sheet)
63" height

COPY BY CONEX
ART MUSEUM
MATERIALS, INC.

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January 8, 1965

Mrs Grace Barrett,
Biennial Secretary
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Mrs Barrett,

I believe your letter of January 7 clears up most
of the details concerning the works selected from
The Downtown Gallery for the Corcoran Biennial.
Enclosed you will find catalogue cards for the
following works:

GEORGE L. K. MORRIS, <u>Pista #3</u> , 1963	Sale price \$1800.
Echo, 1963	\$2500
Late Gothic, 1964	\$2200
MORRIS BRODERSON, <u>Nun of the Skull #2</u> , 1962 1963	\$1500.
	Ins. Value \$3000.00

Mrs Halpert has agreed to lend:

MORRIS BRODERSON, Nun of the Skull, (Kabuki
Series), ~~1962~~ 1962

This will bring to three the number of works by
Broderson in the Biennial. For this last item, we
do not have the catalogue form/frame card material.
If you wish to fill this information yourself, rather
than to send it here, the information is as follows:

Owner: Mrs Edith Gregor Halpert
Return Address: 32 East 51st Street, New York
Dimensions: 72 x 72 inches
Medium: oil
Insurance value: \$3000.

Sincerely yours,

Donelson F. Hoopes
Assistant Director

DFH

Enclosure: CGA Catalogue Forms (#)

January 7, 1965

MEMORANDUM FOR

ROGER L. STEVENS

FROM BETSY KNIGHT

SUBJECT Federal Project #2 (WPA Art Programs)

This project was designed mainly as a measure for unemployment relief for the destitute artist. It was also intended for the two important purposes of rehabilitation of the artist to self support and self respect and to create and extend material and cultural values in communities across the country.

A great deal of money was spent on the WPA Art Projects. However, the primary object was relief and so these funds would have been spent regardless of whether any creative results were achieved.

What is important is how much was actually spent on creative art and whether after roughly 25 years it appears to have been wisely spent.

It is also important to decide what lessons can be learned from the first U.S. venture into art subsidy which might be useful for the arts and a National Foundation today.

Unfortunately, due to the fact that the WPA was hurriedly disbanded after Pearl Harbor, final records and reports were not efficiently collected and studied. Therefore, only gross estimates can be made.

The estimates following, and in the tables are based on data presented on March 30, 1938, before a subcommittee of the Senate Education and Labor Committee concerning a bill to establish ~~for that time~~ a permanent Bureau of the Fine Arts. The records are fairly precise for that year. 1937 was a peak year of the whole WPA program so it has been assumed that estimates based on 1937 figures could not be considered too low.

ARTS PROGRAM (Visual)

It is this project which dramatizes most strongly the results of the WPA arts programs. Unlike the music and theatre programs, the tangible results of the project still exist in many cases.

About 162,000 (see tables) works of creative art were produced by about 49% of the total number of persons employed on the project. The total cost for the Project was about \$36.5 million for an average cost of \$225 per art work. Labor costs for creative art work in the project were only \$16.8 million, however, for a net cost of \$193 per art work. ~~Labor costs for establishment~~

Dear Mrs Halpert

We hope You enjoy good health and success in the New Year.

It would be so nice to see you in Paris and we are looking forward to the possibility that you will arrive for Brattner's exhibition in gallery Coard - from 9 February - 21 February 1965 Niura et Michel Griliches Every body will be very glad

Meantime, our very warmest regards to you and

Meilleurs
vœux
et souhaits
sincères

for a happy New Year

Niura et Michel Griliches

Galerie Coard

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V PCT

January 6, 1968

Mr. Charles H. Elam
Curator of American Art
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Dear Mr. Elam:

I'm so sorry to have missed you when you called at the
Gallery some weeks ago. No doubt my secretary advised
you that I was getting ready for a trip.

I do hope that you plan to be in New York soon again
and that I will have the pleasure of meeting you.

Sincerely yours,

EGH/tm

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January 5, 1965

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington 25, D. C.

Dear Dr. Scott:

On my return from a vacation trip I found your letter awaiting me.

I am very pleased that the Marin was acquired for your collection and am now enclosing your invoice as requested.

While you may retain the Stuart Davis lithograph for submission to the Executive Committee, we will be obliged to replace it with a print belonging to the estate when it is settled. There is no difference between prints, but I want to retain mine for my own collection where it belongs and will substitute another belonging to Mrs. Davis as soon as the estate is cleared. This I am sure will not interfere with the decision of your committee.

It was so nice to see you in Washington, where the Davis family and I enjoyed our visit tremendously, thanks to you and your confreres. I'm also delighted with the fact that Mrs. Davis agreed to the exhibition arrangement and expect to see Harry Lowm together with Lloyd Goodrich and Fred Wight on Wednesday.

My very best regards and best wishes for a happy New Year,

Sincerely yours,

EOM/tm

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CORRESPONDENCE

1965

Sisterhood of Temple Emanuel

May and Chandler Streets
Worcester, Massachusetts

January 4, 1965

Downtown Gallery
32 East 51st St.,
New York, N.Y.

Gentlemen:

In May of 1965 our organization sponsored an Art Festival
and exhibition which was most successful. At that time your gallery
was very helpful and gracious in loaning us art work on consignment.
We are now at the planning stage for our second Festival, which will
open on May 21, 1965.

I plan to be in New York from January 21st, and would
appreciate an appointment with you for either Thursday or Friday
of that week.

Sincerely yours,

Harriet C. Friedman
(Mrs. Stanley M. Friedman),

*Pl write &
put entry in
my calendar*

BUTLER, WICK & COMPANY

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AMERICAN STOCK EXCHANGE (ASSOCIATE)
MID-WEST STOCK EXCHANGE
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YOUNGSTOWN 1, OHIO

OFFICES
WARREN, OHIO
SHARON, PA.
FRANKLIN, PA.
SALEM, OHIO
ALLIANCE, OHIO

January 6, 1965

Dear Mrs Halpert:-

With the holiday season, I am a
little late in answering your letter
of December 10th.

You refer to my consulting with
Joseph Butler. He is only too willing
to help me, but we are far from
the real art market. Joe is my
brother in law and also a partner
in Butler-Wick & Co. Likewise I am a
Trustee in Butler Art Institute.

Why I hope to buy items of a
high quality is that my family
would enjoy them, and sometime
in the future, I might leave them
to the Butler Institute (of this I
have never talked to Joe).

My budget would run somewhere
from \$1500 to \$2400 a year, depending
on business.



SECOND NOTICE

NEW YORK STATE COUNCIL ON THE ARTS

7 January 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

In order to complete our records and properly insure each painting for the Council sponsored exhibition, THE CITY: PLACES AND PEOPLE, to be held in 1965 at the New York State Pavilion, World's Fair, we will need the following information:

Lending Institution: Downtown Gallery

Names of Paintings and Painters:

WC	*Purple Pup #1 1918 10¢ Store, Woolworth's The Critic <u>George Gershwin</u> Rhapsody in Blue	Charles Demuth Arthur Dove Arthur Dove	Valuation: \$ NFS Ins. Val. \$8500. Valuation: \$ 4000. " 4000 Valuation: \$ NFS Ins. Val. \$9000
o/s	6/15 *Weehawken Sequence 1903-04	John Marin	Valuation: \$ NFS Ins. Val. \$5000.
o/s	6/15 *Related to Brooklyn Bridge, New York 1928	John Marin	Valuation: \$ NFS Ins. Val. \$15,000

All paintings will be insured for "wall to wall" coverage, that is from the time the painting is removed from your wall until the time it is returned.

A return envelope is enclosed for your convenience in replying.

*The works so marked should be credited to the Collection of Mrs Edith Gregor Halpert, New York.

The unmarked works should be credited to The Downtown Gallery.

A handwritten signature in ink, appearing to read "J.B.H." followed by a stylized surname.

18 years. And so - from an overnight stop it
again turned into three days of partying.
No time left for Denver so started back for
Gass. When we arrived (bus) the snow
was as heavy, the streets slick and abandoned,
that I got back on the bus and headed for Denver.
Between Fort Garland, Col. and Salida, Col.
There is a pass called La Veta - 9830 ft. in altitude
and stretching four miles. The pass is narrow,
icy, and has a steep drop on each side. The
snow was flying and cutting across the pass thus
obscuring the driver's view. It wasn't too
pleasant but we made it to Denver three
hours late. I've been up every idiotic
ski slope in Colorado and each time think I'm
ready next - don't ski but enjoy the mts. and
the lodges - but when I come down to earth am
always happy to be down on earth this Denver is a
mile high.

January shall prove to be a very hectic
month for me but will have teachers trained and
ready to launch them on their merry-ways. Hope to be
home early in February.
Many, many thanks for your gift and for thinking kindly
of me. Good-bye for now, action. Keep well. C.R.C.

MRS. LOUIS ALLEN 546 S. RIMPAU BOULEVARD • LOS ANGELES 5, CALIFORNIA • WE 4-8220

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archivist is living, it can be assumed that the information
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Mrs. Edith Neepert Jan. 1 '65
The Downtown Gallery
New York, N.Y.

Dear Mrs. Neepert,

Enclosed is check for
One Thousand Dollars (1000⁰⁰) as second
payment on Gargoyle - by Abraham
Rattner, leaving balance of 4500⁰⁰
still due. I plan to make third
payment as soon as possible. Thank
you for this privilege of paying it
in. Happy New Year to you.
Sincerely,
Louis Allen

...MUSEUM list additions (cont'd):

Mr. Charles H. Elam
Curator of American Art
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Mr. Philip Rhys Adams, Director
Cincinnati Museum Association
Eden Park
Cincinnati, Ohio 45202

... and ADD to our CUSTOMER list:

Mr. Thomas P. Whitney
Roxbury Road
Washington, Conn.

Mr. & Mrs. Clarence Graham
70 Haven Road
New York, New York 10032

Mr. Edward Albee
27 West 10th Street
New York, New York 10011

Mr. & Mrs. Charles Dreifus Jr.
990 Chestnut Street
San Francisco, California

Mr. Emil Oxfeld
151 Raymond Avenue
South Orange, New Jersey

Mrs. Frank Hardy
Richlands
Lewisburg, West Virginia

Mr. & Mrs. Edmund Coffin
Hegeman's Lane
Glen Head, L.I., New York

Mr. Leonard Adelstein
2235 Overlook
Cleveland 6, Ohio

Mr. & Mrs. Samuel J. Mehlman
118 Bounty Lane
Jericho, L.I., New York

Mr. & Mrs. Frank J. Winton
1060 Ardmoor Drive
Birmingham, Michigan

Mr. & Mrs. Joshua Logan
435 East 52nd Street
New York, New York 10022

Mr. & Mrs. Leonard Linden
343 East 30th Street, Apt. 21L
New York, New York 10016

Mr. Marshall M. Reisman
215 Roycroft Road
Syracuse, New York 13214

Mr. Jerry Mayer
515 White Rose Lane
Olivette, Missouri 63132

Mr. & Mrs. Richard Stark
77 Park Avenue
New York, New York 10016

Mrs. H. Gates Lloyd
Darby Road
Haverford, Penna. 19041

Mrs. A. L. Hutchinson
638 Eldes Lane
Winnetka, Illinois 60093

... Thank you for your usual prompt return of the new white cards.

Sincerely,

Tracy Miller

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 2, 1965

Mr. Abram Lerner, Curator
Joseph H. Mirshorn Collection
11 East 68th Street
New York, New York 10021

Dear Mr. Lerner:

I have your letter of December 29th and will see that it is brought to Mrs. Halpert's attention immediately on her return to business. I'm sure that she will be pleased to cooperate with you by assisting with the insurance valuations you have requested. In the meantime, however, I know that she will have to have photographs of all the items not purchased from The Downtown Gallery and would suggest that you send those to us right away in order to expedite the matter.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 7, 1965

Mrs. Richard Black
411 Queen Street
Alexandria, Virginia

4 photographs @ \$1.50

\$6.00

Rec'd 2/15/65
2/20/65

THE DOWNTOWN GALLERY

EDITH OREGON HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 6, 1965

Mr. Carmen Capalbo
114 East 65th Street
New York, New York 10021

Dear Mr. Capalbo:

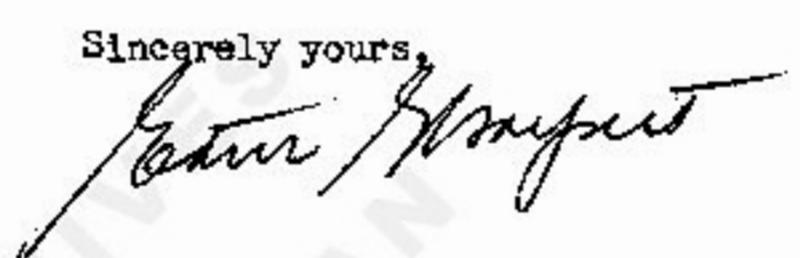
The enclosed statement is self-explanatory.

We have written to you on a number of occasions referring
to this balance due - now for almost four years, and sug-
gesting the return of the Weber drawing in the event that
you will not make the payment of \$128.75.

It is most embarrassing for me to continue writing and
more so to follow my accountant's suggestion that this
bill be placed in the hands of a bill collector. I'm
sure that you would find that equally embarrassing.

As an artist, I assume that you will appreciate our re-
sponsibility to the Weber estate and will want to straighten
out this situation immediately. Won't you please do so. I
shall be grateful for your cooperation.

Sincerely yours,



EGH/tm

Registered Mail
Return Receipt Requested